



10599

35

musicalia



50 STUDIES
ON FR. CHOPIN'S
ETUDES

50 STUDIEN

ÜBER DIE
ETÜDEN VON FR. CHOPIN

VON

50 ETUDES
D'APRÈS
FR. CHOPIN

LEOPOLD GODOWSKY.

Fr. Chopin:

- | | | | |
|---|--|--|--|
| 1. Op. 10 No. 1 | I. Cdur (diatonisch) | Cmajor (diatonic) | Ut majeur (diatonique) |
| 2. Op. 10 No. 2 | II. Desdur (chromatisch) | D flat major (chromatic) | Ré bé mol majeur (chromatique) |
| 3. Op. 10 No. 3 | I. Amoll (für die linke Hand allein) | A min. (for the left hand alone) | La mineur (pour la main gauche seule) |
| 4. Op. 10 No. 4 | II. Amoll „Ignis fatuus“ | A minor | La mineur |
| 5. Op. 10 No. 5 | III. Amoll | A minor | La mineur |
| 6. Op. 10 No. 6 | ... Cdur (für die linke Hand allein) | E major (for the left hand alone) | Mi majeur (pour la main gauche seule) |
| 7. Op. 10 No. 7 | ... Cismoll | Csharp minor | Ut dièze mineur |
| 8. Op. 10 No. 8 | I. Gesdur (schwarze Tasten) | G flat major (on black keys) | Sol bé mol majeur (sur les touches noires) |
| 9. Op. 10 No. 9 | II. Cdur (weiße Tasten) | Cmajor (on white keys) | Ut majeur (sur les touches blanches) |
| 10. Op. 10 No. 10 | III. Amoll (Tarantella) (w. Taft.) | A minor (on white keys) | La mineur (sur les touches blanches) |
| 11. Op. 10 No. 11 | IV. Adur (Capriccio) (w. u. schw. T.) | A major (on white & black keys) | La majeur (sur les touches blanches et noires) |
| 12. Op. 10 No. 12 | V. Gesdur (Umkehrung, schw. Taft.) | G flat major (inversion, on bl. k.) | Sol bé mol majeur (Renversement, sur les touches noires) |
| 13. Op. 10 No. 13 | ... Csmoll | E flat minor | Mi bé mol mineur |
| 14. Op. 10 No. 14 | I. Cdur (Toccata) | Cmajor | Ut majeur |
| 15. Op. 10 No. 15 | II. Gesdur (Nocturne) | G flat major | Sol bé mol majeur |
| 16. Op. 10 No. 16 | ... Fdur | Fmajor | Fa majeur |
| 17. Op. 10 No. 17 | I. Cismoll | Csharp minor | Ut dièze mineur |
| 18. Op. 10 No. 18 | II. Fmoll (Mazurka, v. Op. 25 No. 2) | Fminor (imitation of Op. 25 No. 2) | Fa mineur (imitation de Op. 25 No. 2) |
| 19. Op. 10 No. 19 | I. Ddur | Dmajor | Ré majeur |
| 20. Op. 10 No. 20 | II. Asdur (Mazurka, v. Op. 25 No. 9) | A flat major (imitat. of Op. 25 No. 9) | La bé mol majeur (imitat. de Op. 25 No. 9) |
| 21. Op. 10 No. 21 | ... Adur (für die linke Hand allein) | Amajor (for the left hand alone) | La majeur (pour la main gauche seule) |
| 22. Op. 10 No. 22 | ... Cismoll (f. die linke Hand allein) | Csharp minor (for the left hand alone) | Ut dièze mineur (pour la main gauche seule) |
| 23. Op. 25 No. 1 | I. Asdur (für die linke Hand allein) | A flat major (for the left hand alone) | La bé mol majeur (pour la main gauche seule) |
| 24. Op. 25 No. 2 | II. Asdur (wie vierhändig) | A flat major (like a piece for 4 hands) | La bé mol majeur (comme à 4 ms.) |
| 25. Op. 25 No. 3 | III. Asdur | A flat major | La bé mol majeur |
| 26. Op. 25 No. 4 | I. Fmoll | Fminor | Fa mineur |
| 27. Op. 25 No. 5 | II. Fmoll (Walse) | Fminor | Fa mineur |
| 28. Op. 25 No. 6 | III. Fmoll (a. f. d. rechte Hand, b. in Oktaven) | Fminor (a. for the right hand, b. in oct.) | Fa mineur (a. pour la main droite, b. en octaves) |
| 29. Op. 25 No. 7 | I. Fdur | Fmajor | Fa majeur |
| 30. Op. 25 No. 8 | II. Fisdur (Marsch) | Fsharp major | Fa dièze majeur |
| 31. Op. 25 No. 9 | I. Amoll (für die linke Hand allein) | A minor (for the left hand alone) | La mineur (pour la main gauche seule) |
| 32. Op. 25 No. 10 | II. Fmoll (Polonaise) | Fminor | Fa mineur |
| 33. Op. 25 No. 11 | I. Emoll | E minor | Mi mineur |
| 34. Op. 25 No. 12 | II. Cismoll (Mazurka) | Csharp minor | Ut dièze mineur |
| 35. Op. 25 No. 13 | I. Cismoll (Terzenstudie) | Gsharp minor (in thirds) | Sol dièze mineur (en tierces) |
| 36. Op. 25 No. 14 | II. Cismoll (Umkehrung) | Gsharp minor (inversion) | Sol dièze mineur (Renversement) |
| 37. Op. 25 No. 15 | ... Cismoll | Csharp minor | Ut dièze mineur |
| 38. Op. 25 No. 16 | I. Desdur (Seitenstudie) | D flat major (in sixths) | Ré bé mol majeur (en sixtes) |
| 39. Op. 25 No. 17 | II. Desdur (Terzenstudie) | D flat major (in thirds) | Ré bé mol majeur (en tierces) |
| 40. Op. 25 No. 18 | ... Gesdur | G flat major | Sol bé mol majeur |
| 41. Op. 25 No. 19 | ... Fmoll (Marcia funebre) | Bminor | Si mineur |
| 42. Op. 25 No. 20 | ... Amoll | A minor | La mineur |
| 43. Op. 25 No. 21 | ... Cismoll | Csharp minor | Ut dièze mineur |
| 44. Op. posth. No. 1 | ... Fmoll | Fminor | Fa mineur |
| 45. Op. posth. No. 2 | ... Cdur | E major | Mi majeur |
| 46. Op. posth. No. 3 | ... Cdur (Mennetto) | Gmajor | Sol majeur |
| 47. Op. 10 No. 5 und Op. 25 No. 9 | ... Gesdur (Badinage) (2 Etüd. vereint) | G flat major (Two studies combined) | Sol bé mol majeur (2 études combinées) |
| 48. Op. 10 No. 11 und Op. 25 No. 3 | ... Fdur (2 Etüd. vereint) | Fmajor (Two studies combined) | Fa majeur (2 études combinées) |
| 49. Op. 25 No. 4 und Op. 25 No. 11 | ... Amoll (2 Etüd. vereint) | A minor (Two studies combined) | La mineur (2 études combinées) |
| 50. Op. 10 No. 2, Op. 25 No. 4, Op. 25 No. 11 | ... Amoll (3 Etüd. vereint) | A minor (Three studies combined) | La mineur (3 études combinées) |

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10599

Herrn WLADIMIR VON PACHMANN.

Nº 35.

III min.
35

Fr. Chopin.

Op. 25 Nº 6.

Erste Bearbeitung.

Terzenstudie.

First version.
Study in thirds.Première version.
Etude en tierces.

Leopold Godowsky.

Allegro. (♩ = 69-72.)

sotto voce

p

ten.

espr.

*) Ossia:

*) Diese Nebenform kann auch bei folgenden ähnlichen Stellen gespielt werden.
 This "Ossia" can be used wherever the places are similar.
 L'ossia peut être joué dans les endroits analogues.

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S. 9236 (35)



ten. 5

espr.

Red.

Ossia:

Red.

Ossia:

Red.

Ossia:

Red.

f

Red.

Red.

m.d.

Red.

S. 9236 (35)

8

*p*₁

leggeriss.

Red.

*

8

*p*₁

Red.

*

Ossia:

f

Red.

(*)

simile

etc.

8

Red.

*

5

Red.

*

5

Red.

*

5

Red.

*

p

Red.

*

Red.

*

Red.

*

First system of musical notation. The upper staff features a series of chords with moving lines. The lower staff contains a complex, rapid passage. The key signature has three sharps (F#, C#, G#). The lower staff is marked *Red.* and *espr.* with asterisks at the end of the system.

Second system of musical notation. The upper staff continues the chordal texture. The lower staff features a *dolce* section with fingerings (e.g., 2 4, 1 3, 2 4, 3) and a subsequent *espr.* section. An *Ossia:* alternative is shown in the upper right. The lower staff is marked *Red.* and ends with an asterisk.

Third system of musical notation. The upper staff has a short phrase marked *etc.* The lower staff contains a complex passage with many fingerings. An *Ossia:* alternative is provided for the lower staff. The system is marked *Red.* and *espr.* with asterisks.

Fourth system of musical notation. The upper staff features a melody marked *mf*. The lower staff contains a complex, rapid passage. The system is marked *Red.* and *(Red.)* with asterisks.

[illegible]

L'Allegretto
 Op. 139, No. 3
 Franz Schubert

ff
Allegretto
 120

Rit. * *Rit.*

Ossia:

espress.

sempre legato e sotto voce

Ped. *Ped.* *Ped.*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is in the upper register, featuring a melody with a range of an octave and a half. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The piano part is marked with "Ped." (pedal) and a flower symbol. The voice part is marked with "V." (voice).

A musical score for a piano piece. The score is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment, consisting of a steady eighth-note pattern. The score includes a repeat sign and a first ending bracket. The piece concludes with a final chord in the bass staff. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

First system of the main musical score, featuring a treble and bass staff with complex chromatic passages and numerous fingerings indicated by numbers 1-5.

Red. *

Ossia 1: *

Ossia 1: An alternative musical passage for the first system, consisting of a treble and bass staff with various fingerings and a dynamic marking of *ff*.

Ossia 2: *Red.*

Ossia 2: An alternative musical passage for the second system, consisting of a treble and bass staff with various fingerings.

Second system of the main musical score, continuing the complex chromatic passages with many fingerings. It includes a *dim.* (diminuendo) marking and a *p* (piano) marking.

*

Third system of the main musical score, concluding with a *rit.* (ritardando) marking and a *p* (piano) marking. The system ends with a double bar line and a repeat sign.

*) Ossia 1 kann nicht zusammen mit Ossia 2 gespielt werden.

"Ossia" 1 is not to be played with "Ossia" 2.

L'ossia 1 ne peut pas être joué avec l'ossia 2.

Red. * *Red.* * *Red.* * *Red.* *

Fingersatz für chromatische Läufe in kleinen Terzen.

Fingering for double chromatic minor thirds.

Doigté pour les tierces mineures chromatiques.

1. Rechte Hand.
Right hand.
Main droite.

Linke Hand.
Left hand.
Main gauche.

2.

Um fließendes und glattes Spiel der chromatischen Terzen zu erreichen, muss die Hand nach aussen seitwärts gebogen und der Mittelfinger recht gekrümmt werden, damit man an folgenden kritischen Stellen die schwarzen Tasten nicht berührt:

To enable the executant to play the double chromatic thirds smoothly and evenly the hand has to bend towards the outside and the middle finger must curve sufficiently to avoid touching the black keys in the following critical places:

Pour mettre l'exécutant en état de jouer les tierces chromatiques aisément et également, la main doit être inclinée de côté et le doigt du milieu suffisamment combé pour éviter de se heurter, contre les touches noires dans les places suivantes:

Rechte Hand.
Right hand.
Main droite.



Linke Hand.
Left hand.
Main gauche.



Nützliche Vorübungen.

Preliminary exercises.

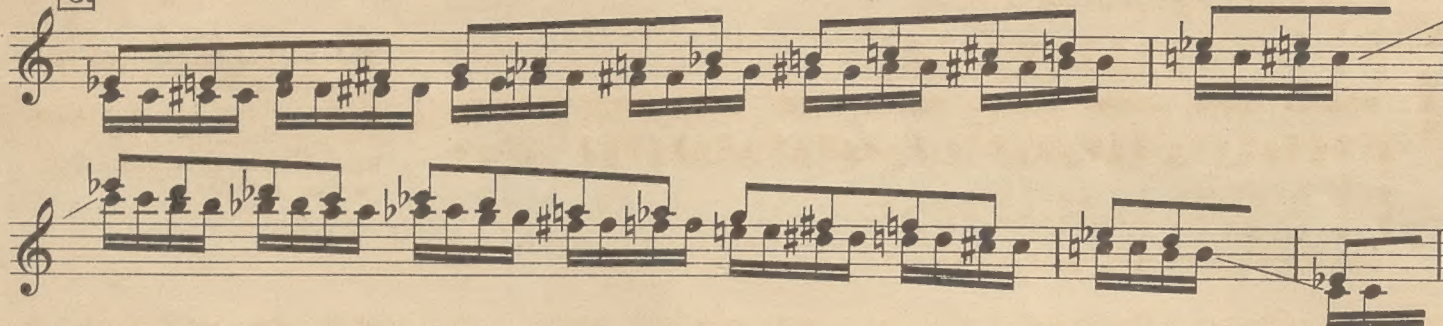
Exercices préparatoires.

3. Rechte Hand.
Right hand.
Main droite.

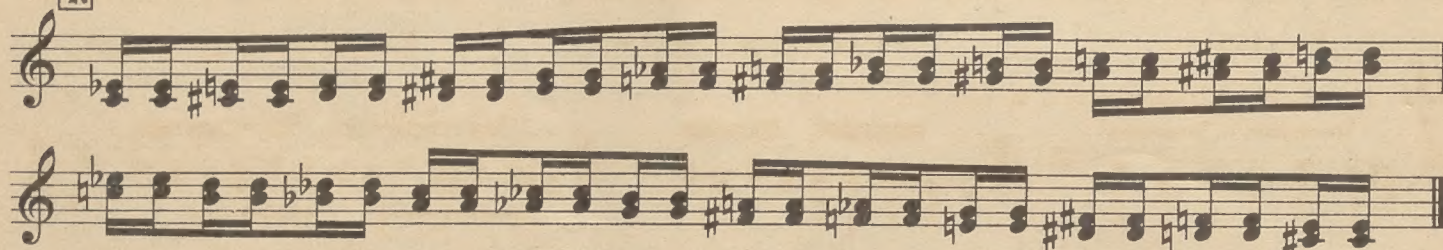
4.

5.

6.



7.



Die linke Hand übt diese Vorübungen eine Oktave tiefer mit folgendem Fingersatz:

The fingering for the left hand of the above preparatory exercises, which have to be played one octave lower, is thus:

La main gauche travaille ces exercices préparatoires une octave inférieure avec le doigté indiqué ci-après:

| | | | | |
|----|--|--|--|--|
| 3. | | aufwärts: up: 3 2 1 2, 1 2 1 2, 2 1 2 1, 2 2 1 2, 1 2 1 2, 2 1 2 1, en 2 montant: | | abwärts: down: 2 1 2 1, 3 2 1 2, 1 2 1 3, 2 1 2 1, 3 2 1 2, 1 2 1 3, en descendant: |
| 4. | | aufwärts: up: 5 4 5 4, 5 4 3 4, 3 4 3 5, 4 3 4 3, 5 4 3 4, 3 4 3 5, en 4 3 4 3, 5 4 5 4, 5 4 5 4 montant: | | abwärts: down: 4 5 4 5, 4 5 3 4, 5 4 5 4, 5 4 3 5, 4 5 3 4, 5 4 5 4, en 3 4 5 4, 4 5 4 3, 4 5 4 3 descendant: |

Bei den Vorübungen N^o 5-7 dient der linken Hand der im Anfang angegebene Fingersatz für chromatische Terzenläufe.

For the exercises N^o 5-7 the fingering given for the double chromatic thirds for the left hand will suffice.

Aux exercices N^o 5-7, la main gauche se sert du doigté indiqué pour les tierces chromatiques.

Rechte Hand.

Right hand.

Main droite.

8.

Linke Hand.

Left hand.

Main gauche.

(eine Oktave tiefer - one octave lower - une octave inférieure)

9.

Chromatisch durch alle Tonarten: | *Chromatically through all the keys:* | Chromatique dans tous les tons:

Rechte Hand. - Right hand. - Main droite.

10.

Ferner folgende Finger-Gruppierungen:

Also the following grouping of fingers:

Ensuite les groupes suivants:

1 3. 2 4. 3 5. 1 3 2 3. 2 4 3 4. 3 5 4 5. 1 3 2 4. 2 4 3 5. 1 3 1 2. 2 4 2 3. 3 5 3 4. 2 4 1 3. 3 5 2 4.

2 1.

3 2.

4 3.

5 4.

en outre:

Linke Hand. - Left hand. - Main gauche.

3 1 2 1. 4 2 3 2. 5 3 4 3. 3 1 4 2. 4 2 5 3.

Also: 3 1. 4 2. 5 3. 3 1 3 2. 4 2 4 3. 5 3 5 4. 4 2 3 1. 5 3 4 2.

10a Rechte Hand.— *Right hand.*— Main droite.
 4 5 Ferner: 3 5 4 5 4 5 4 5 3 5 4 5
 2 3 Also: 1 2. 1 2. 1 3. 2 1. 2 1. 3 1.
 3 4 en outre:
 1 2



Linke Hand.— *Left hand.*— Main gauche.

Zur Erlangung des neuen Fingersatzes sind sehr wesentlich die folgenden

Vorstudien.

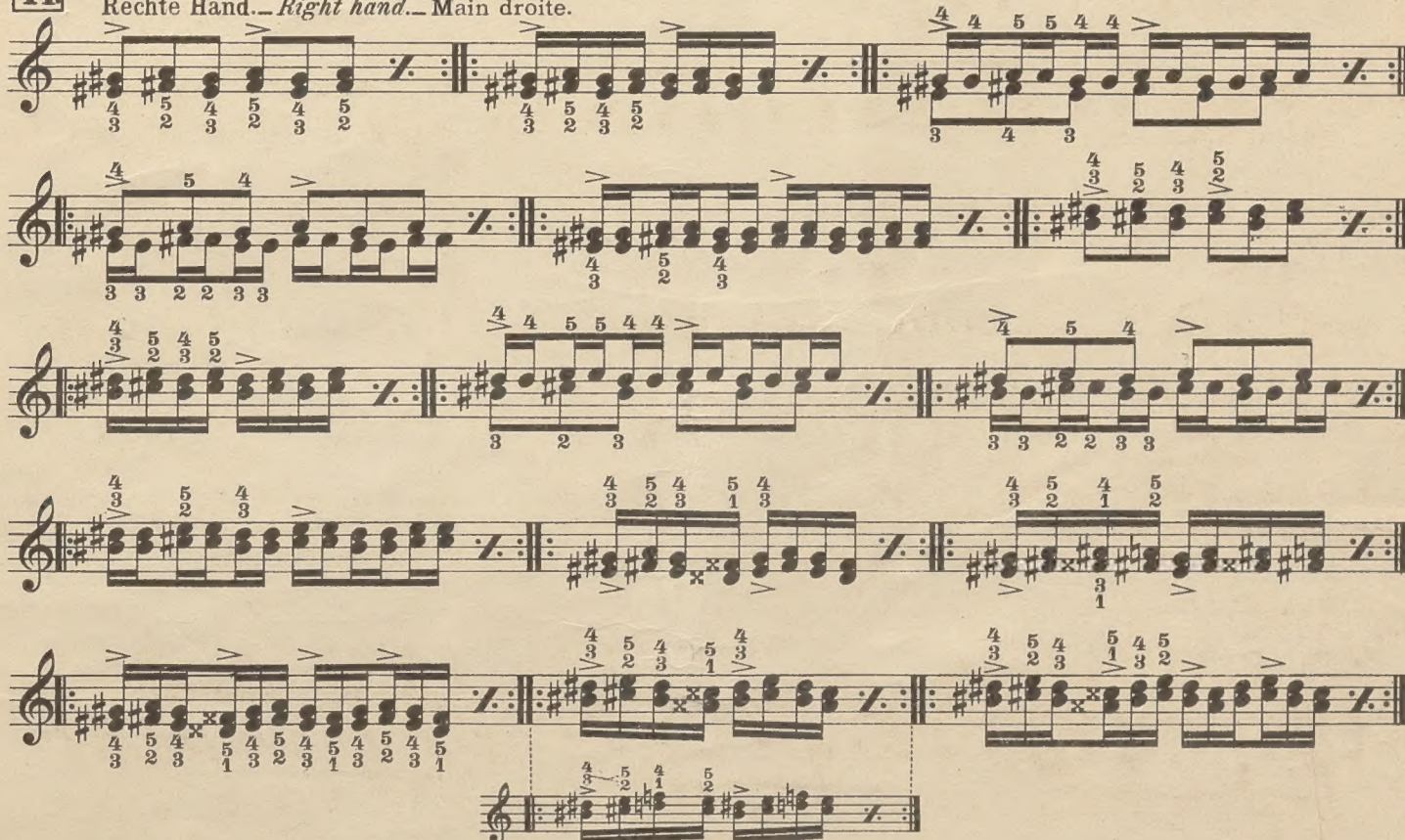
Essential to those wishing to acquire my fingering, are the following

Preparatory exercises.

Pour acquérir mon nouveau doigté, il est absolument indispensable d'étudier ces

Exercices préparatoires.

11 Rechte Hand.— *Right hand.*— Main droite.



Die linke Hand übt die Vorübung N° 11 auf folgenden Noten:

The left hand should practise the preparatory exercises N° 11 on the following notes:

La main gauche travaille les exercices N° 11 sur les notes suivantes:



Für die weitere Ausbildung sind auch die in der Chopin-Studie N° 3 (Op. 10 N° 2 I) gegebenen Ratschläge zu beachten.

For additional advice the suggestions in the Chopin-Study N° 3 (Op. 10 N° 2 I) will be found useful.

Observez aussi les conseils donnés à propos de l'étude N° 3 (Op. 10 N° 2 I.)

